ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Copyright 1995, Tom Warburton/JJ Sedelmaier

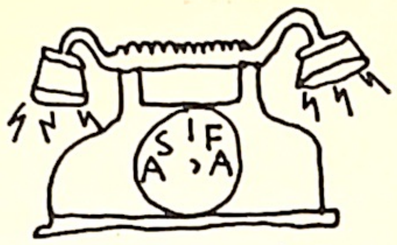
THURSDAY, JANUARY 26TH

Donnell Media Center, 5:30 PM

20 West 53rd Street, NYC

Jury Selection Jan. 11th & 12th, 6:00, NYU, Room #006

JANUARY 1995



ASIFA-EAST On-Line!

VANGUARD MEDIA has donated their services in setting up an on-line ASIFA-East Bulletin Board. The service will be free to members of ASIFA - (minus the cost of phone call.) Starting in late January,ASIFA-East members will be able to access dates for upcoming events and ANYMATOR articles via modem. Information on how to obtain access to the system will be in next month's ANYMATOR, or call Margaret Frey at 212-666-8926.

NOTICE:

ASIFA has two films from last year's festival with no return addresses. Please contact Linda Simensky at (212) 258-7727 if you know a return address for Jason Lawson ("Diaballical") or Tanya Mauler ("Keeping the Piece").

ASIFA-East apologizes for any inconvenience caused to participants of the festival.

Cover Illustration-
Storyboard Panel from
JJ Sedelmaier/TomWarburton
1995 ASIFA Festival Intro. Film
Copyright 1995.

ASIFA EAST THE INTERNATIONAL ANIMATED FILM SOCIETY (NEW YORK CHAPTER)

A program of the New York Foundation for the Arts

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(AFTER 5PM)

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FOR INTERNATIONAL MEMBERS:
DAVID EHRLICH, ASIFA INTL. BOARD
RRI BOX 50
RANDOLF, VERMONT
05060

You are Cordially Invited to Attend:

ANNUAL

ASIFA-East Animated Film Awards

January 26th - 5:30 PM

Donnell Media Center
Located at 20 West 53rd Street
(Across from MOMA)

General Reception to Follow:

Location to be announced at the festival.

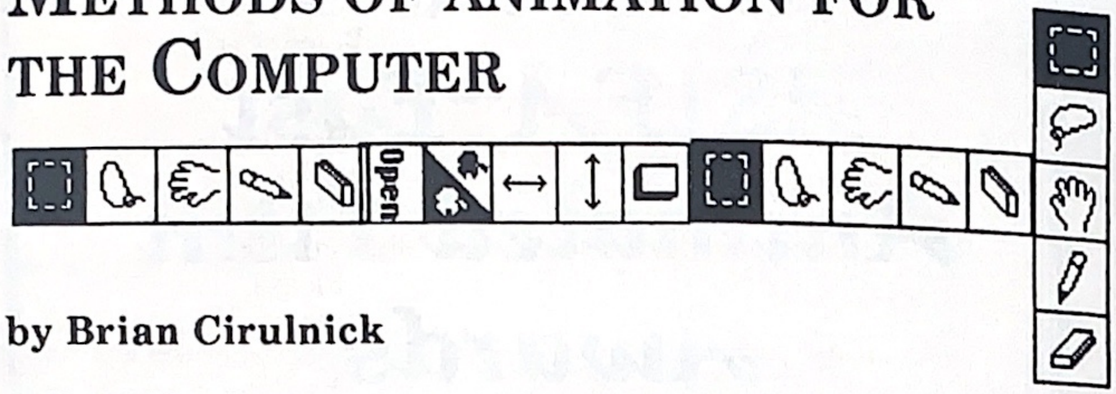
&

ASIFA-East Jury Screening*

*All ASIFA-East Members allowed to vote
Non-Members may also attend

Wednesday, January 11th, 6:00 PM
& Thursday, January 12th, 6:00 PM
at
721 Broadway
NYU Tisch School of the Arts
Basement Room #006

METHODS OF ANIMATION FOR THE COMPUTER



by Brian Cirulnick

- Part Two -

Multimedia applications such as CD-ROM entertainment titles and interactive touch-screen kiosks invariably require animated sequences to convey information and involve the user in what is being presented on-screen. There are various methods of creating the animation and presenting it on the computer, but they all involve the same basic steps: AQUISITION, CAPTURE, CLEANUP, COLOR & RE-ANIMATE. I'll cover each step in as much detail as I can, presenting the various alternate routes at the same time.

In the first part of the article (October ANYMATOR) I covered the first 3 steps. Now the real fun begins with COLOR and RE-ANIMATE.

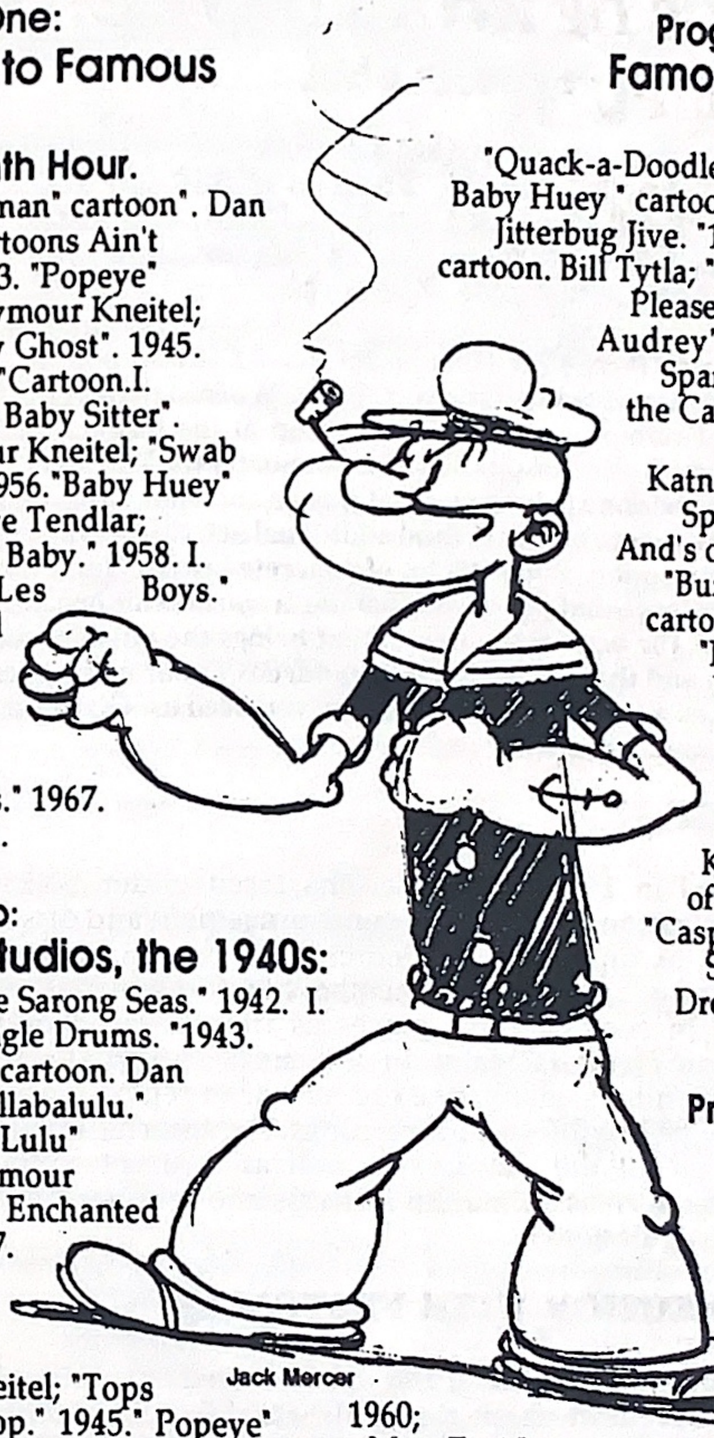
COLOR:It's important to go over some technical limitations here - most computers can only display 256 colors and still have the memory to move this color image information around the screen with ease. Moreover, alot of "run of the mill" computers can't even achieve this. These days, the minimal configuration for a computer capable of displaying "multimedia" requires a fairly powerful processor (commonly used processors are "486", "Pentium" "68040", or "PowerPC") and a display that is 640 pixels wide, by 480 pixels tall, displaying 256 colors. When you are adding color, you need to think in these terms. Also, if you are planning on animation in the multimedia environment, and you are doing "pageflipping" (having the computer display one image after the other in rapid sequence to give the illusion of movement), all the images need to have the same palette. A "palette" in computer terms is a set of colors in an specific order that never varies, and all the images agree to have the same ordered series of colors. Although color can be placed anywhere on the image itself, the images references this particular sequence of colors, so the computer can understand "red" from "green".

(Cont'd on page 11)

Museum of Modern Art - February 2 -7

CARTOONS FROM TIMES SQUARE

For More Information see Pages 9-10



Program One:
A Tribute to Famous Studios:
The Eleventh Hour.
1942. "Superman" cartoon". Dan Gordon;" Cartoons Ain't Human". 1943. "Popeye" cartoon". Seymour Kneitel; "The Friendly Ghost". 1945. First "Casper"Cartoon.I. Sparber;"The Baby Sitter". 1947. Seymour Kneitel; "Swab the Duck. " 1956."Baby Huey" cartoon. Dave Tendlar; "Chew Chew Baby." 1958. I. Sparber; "Les Boys." 1965.Howard Post; "The Plumber". 1967.Shamus Culhane; "Marvin Digs." 1967. Ralph Bakshi.

Program Two:
Famous Studios, the 1940s:
"Alona on the Sarong Seas." 1942. I. Sparber; "Jungle Drums. "1943. "Superman" cartoon. Dan Gordon; "Hullabalulu." 1944. "Little Lulu" cartoon. Seymour Kneitel; "The Enchanted Square." 1947. "Raggedy Ann" cartoon. Seymour Kneitel; "Tops in the Big Top." 1945." Popeye" cartoon. I. Sparber;"The Stupidstitious Cat."1947. Seymour Kneitel;" Flip Flap." 1948. I. Sparber;" Butterscotch and Soda." 1948."Little Audrey" cartoon. Seymour Kneitel;"Campus Capers." 1949. Bill Tytla.

Program Three:
Famous Studios, the 1950s:
"Quack-a-Doodle-Doo. " 1950." Baby Huey " cartoon. I. Sparber;" Jitterbug Jive. "1950." Popeye" cartoon. Bill Tytla; "Hold the Lion Please." 1951." Little Audrey" cartoon. I. Sparber; "Herman the Catoonist." 1953. "Herman and Katnip" cartoon. I. Sparber: "No If's And's or But's." 1954. "Buzzy the Crow" cartoon. I. Sparber; "Poop Goes the Weasel." 1955. Dave Tendlar; "Possum Pearl." 1957. Seymour Kneitel; "Ghost of Honor." 1957. "Casper" cartoon. I. Sparber; Dante Dreamer."1958. I. Sparber.

Program Four:
Famous Studies, the 1960's:
"Bouncing Benny." 1960; Call Me a Taxi." 1964; "The Itch." 1965. Howard Pos; "Think of Sink." 1967." My Daddy the Astronaut. "1967; "The Trip." 1967;" A Bridge Grows in Brooklyn." 1967;" Keep the Cool Baby." 1967;

ASIFA JANUARY MEMBERSHIP RENEWAL

GO ·Renewal and New Members· GO!

¿INTERNATIONAL!

by David Ehrlich

January is the month to renew your membership in ASIFA-East and also ASIFA-International. The fee is $30 for ASIFA-East only and $50 for both East and International. I thought it would be good at this time to give you a better idea of what the International does....what this $20 buys.

I've begun my third three-year term on the Board, my second term as Vice-President. I am now asking for your help. When I bring in a Visiting animator, I need volunteers to pick him/her up at the airport, to tour them around the East Coast, to offer hospitality. More importantly, I need your feedback, your ideas. What can be done to help you that we are not doing? Do you have ideas about how we can raise more money to fund additional activities? And can you help us put such ideas into action. You get a lot of concrete benefits for your $20. And you also get the knowledge that you are supporting a world-wide organization that lobbys effectively for the best in animation, that brings the outside world a little closer to our shores and that brings hope to hundreds of our colleagues living in poorer circumstances. We need you and we hope you need us. Give us a chance to show you what we can do together.

WHAT IS ASIFA?

ASIFA was founded in 1960 in France, chartered under UNESCO, as a membership organization devoted to the encouragement and dissemination of film animation as an art and communication form. In its 35 year existence, it has grown to over 1100 members in 55 countries, with large national chapters in such unlikely places as UlanBaatar, Mongolia and Tehran. The nation chapters maintain the most immediate and direct contact with our members, many, like the American regional groups, with their own monthly newsletters and screenings.The International provides the linkage between all the chapters as well as a direct connection to International events such as animation festivals and seminars, which must adhere to ASIFA's regulations.

ASIFA'S CONNECTION WITH FESTIVALS

When you send your film to a festival and it is damaged or lost in selection,it is ASIFA that will confront the festival organizers, obtain satisfaction as well as push to make sure it does not happen again. A withholding of ASIFA patronage from a festival will often improve it, as occurred with the Ottawa Festival in 1988. Conversely, our support of a festival aids them immeasurably with mailing lists, the securing of film retrospectives and animation artwork exhibitions. **(Continued on Page 7)**

JANUARY MEMBERSHIP

'95 Renewal/New Members

PLEASE ENTER MY SUBSCRIPTION FOR A ONE YEAR MEMBERSHIP TO ASIFA. Renewal ☐ New Member ☐

NAME : _____

ADDRESS : _____

_____

REGISTER ME AS:

☐ INTERNATIONAL-$50* ☐ LOCAL-$30*

*For a complete listing of the Benefits of International Membership please see page 5 .

Send a check or money order to:

Jim Petropolous,10 Point Crescent, Whitestone, NY 11357

If you have additional questions call: Jim Petropolous:718-746-3981

fps - Magazine of Animation on Film and Video.

A three year old publication which reports on "scarcely touched areas of animation." Past and future issues focus on computer animation, sex in animation, censorship of animation, and laser dics geared specifically towards the animation enthusiasts. The magazine also deals with Japanese animation, cutout animation, big-budget commercial productions, independent works, the old, the new, the famous, the infamous, and the obscure. If you'r e interested:

To subscribe, or if you have animation-related news you may wish to submit, Contact The Magazine of Animation on Film and Video. For more information and writing guidelines, write or e-mail to: fps, PO Box 36, Station H, Montreal, Quebec, H3G 2K5, emru@cam.org

"GO INTERNATIONAL" - Continued from Page 5

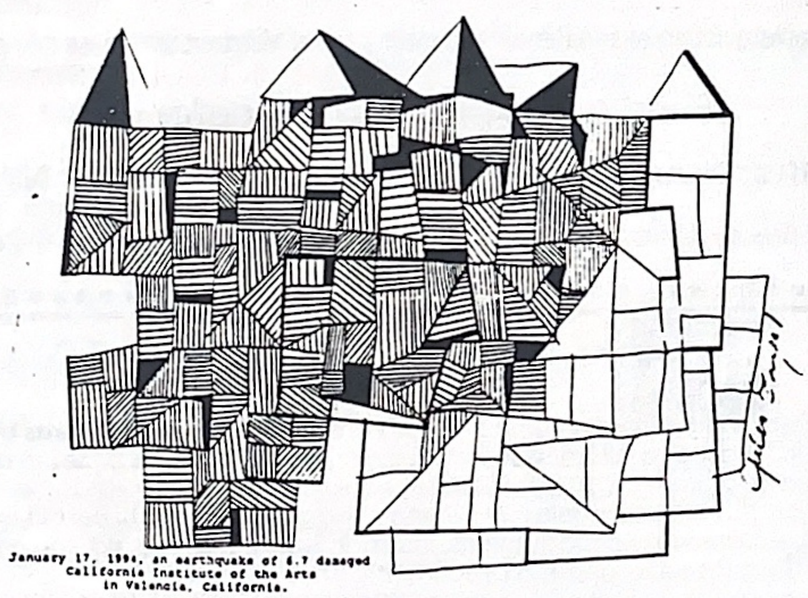
ASIFA maintains a booth at all animation festivals, which offers advice and publications, and serves as a general meeting place for its members. There is usually an ASIFA party at most major festivals open only to ASIFA members, and it serves to bring animators and animation-lovers from throughoutt he world together to meet, talk, drink(and even sing.) And at all major festivals, ASIFA hosts the CONVERSATIONS WITH A MASTER series that gives a chance to our younger colleagues to have intimate discussions with the greatest artists in our field. It is finally ASIFA that has made sure admission to the week of screenings is either free (Zagreb) or discounted (S25 at Annecy).

ASIFA NEWS

ASIFA publishes a 32-page ASIFA NEWS four times a year in its three languages, English, French and Russian. The NEWS has become a source of some of the field's most interesting articles and interviews and is sent airmail to all our members. The last issue featured an extensive analysis of the "New Global Animation Industry" by Tom Sito, analyses of the films of Swiss animator, Georges Schwizgebel, an article about a screening, with live commentary, of animation for the blind, reports on the festivals in Hiroshima, Utrecht and Dresden, an address by Michel Ocelot, ASIFA's newly-elected President on "WHY I AM A PRESIDENT", as well as short binding statements by all newly-elected Board members as to the actions they will take during their tenure.

ASIFA CALENDAR

The Calendar is sent to our members free of charge and sold as a fund-raiser at festival ASIFA booths (to pay the costs of the printing). The 1995 Calendar featured artwork by 12 of the world's most well-known animators such as Bruno Bozzetto, Bob Godfrey, Georges Schwizgebel, Raoul Servais and Frederic Back. The 1996 Calendar will feature the work of 12 of our greatest woman animators..



"January 17, 1994, an earthquake of 6.7 damaged California Institute of the Arts in Valencia, Ca."

Copyright 1994, Jules Engel, January Panel from the ASIFA CALENDAR

"GO International" - Continued from Previous Page

ASIFA EMPLOYMENT DATABANK

Last year, we inaugurated the Employment Databank in Prague, run by our Czech Board member, Jiri Kubicek. All ASIFA members may fill out the forms and have them put into the Bank at no charge, with free annual updating. So far, 80 of our members have entered the Bank, and companies like IMAX and Warner Bos. have accessed the files at a small fee. We have every hope that as it becomes more well-known, the Databank will grow in size and become extremely valuable for both employer and employee. Forms are sent to all new ASIFA members.

ASIFA FILM & VIDEO ARCHIVE

ASIFA has had a Film Archive in Berlin for man years. Under East German control until 1989, it was a bit difficult for members to utilize the films although five years ago, I secured a reel of European films that screened at the American ASIFA centers. With the political situation stabilizing in tha part of the world, the Archive is now affiliated with a University in Babelsberg which has been transferring all our many film holdings to VHS. The films will be kept permanently in the Archive and will be available to students and historians to view there, while the videos will be freely circulated to ASIFA groups and members around the world. At the moment, the transfers are being made to PAL, but we have every hope of NTSC transfers in the near future.

ASIFA SCHOOL LIST

Once a year, ASIFA publishes an updated SCHOOL LIST, describing animation programs in schools and institutes around the world. The booklet is invaluabl to teachers and students and is available free of charge to any ASIFA member who sends for it: Gunnar Strom, MRDH, N-6100 Volda, Norway.

ASIFA PAMPHLET ON CONTRACTS

Robi Engler, our Swiss Board member, is presently working on a pamphlet detailing the differences between Anglo-Saxon contracts (which give over all final artistic decisions to the producer) and French contracts (which retain those rights for the creator). Antran Manoogian, President of ASIFA-Hollywood, will work with him later to differentiate American contracts. With the increasing internationalization of production, ASIFA has been asked by its members to consolidate and disseminate information on various legal issues.

Cartoons From Times Square:

Paramount Animated Cartoons

1942-1967

Museum of Modern Art, February 2-7

Curated by Jerry Beck, VP, Animation, Nickelodeon; Organized by Joshua Siegel and Ron Maggliozzi.

This program presents a twenty-five year survey of cartoons produced by Famous Studios, a division of Paramount Pictures located in Times Square, from 1942-1967. Although the Max Fleischer cartoons of the 1930's have been rightfully celebrated in recent years by animation scholars and film buffs, the cartoons made after 1942, when Paramount Pictures took over Max Fleischer's studio, have been virtually forgotten.

With head animator Seymour Kneitel, production manager Isadore Sparber, and business manager, Sam Buchwald, Famous Studies continued to produce Popeye and Superman and added Little Lulu, Raggedy Ann, Casper, and Baby Huey. When Paramount sold off the studio's stable of cartoon characters (including Little Audrey, Herman and Katnip, and Buzzy the Crow) to Harvey Comics in 1958, animators Shamus Culhane, Ralph Bakshi, and Howard Post invented new characters for their films of the 60's. A gritty New York attitude is felt in all of these cartoons, particularly through voice actors such as Arnold Stang, Eddie Lawrence, and Sid Raymond, and with topical humor that reflects the times in which they were made.

This retrospective, divided into four programs, includes many glorious Technicolor prints that have not been shown theatrically since their release. Program One presents a broad introduction to Famous Studios, featuring a rare screening of the first Casper the Friendly Ghost cartoon, cartoons with Superman, Popeye and Little Lulu, and films by Culhane, Bakshi, and Post. The subsequent programs showcase the animated styles of Famous Studios during the forties, fifties, and sixties.

Museum of Modern Art, 11 West 53rd Street, Film Info: 212-708-9480.

(Complete Program Information on Page 12)

ALSO!

ASIFA-East February Screening

FAMOUS STUDIOS

• An Evening with the Filmmakers •

Friday, February 3rd, 6:00 PM
NYU Tisch School of the Arts
721 Broadway - Room 109

In conjunction with the Museum of Modern Art four program tribute to New York's FAMOUS STUDIOS of the '40s, '50's and '60s, ASIFA-East will hosting an additional event which will feature an atmosphere of candid discussion with the filmmakers.

The program will present guests SID RAYMOND (Voice Artist-BABY HUEY and CATNIP), HOWARD POST (Director) and others. The ASIFA-Event will open with several signature films of our guests (we will not be repeating any of the films screened at MOMA) and will progress into an intimate evening of question and answer with our guests.

NOTE:

IF YOU WORKED at Famous/Paramount from 1942-1967, please contact Jerry Beck at 212-258-6540, or attend the opening night reception at MOMA.

A FIVE MINUTE REVIEW

-ASIFA-East December 16th Screening-

The Sharply Subtle World of R. O. Blechman

"The Sharply Subtle World of R.O.Blechman" as presented by the charming and delightful Howard Beckerman was an evening of wonderful films and candid commentary by Mr. Blechman. When asked if he had ever considered trying animation himself, Mr. Blechman expressed the opinion that it was "trouble enough" completing one drawing at a time. Mr. Blechman also hailed Tissa David as "a genius" and thanked her and the many other talented animators who have collaborated with him on his films, including Ed Smith, Fred Mogub and John Gaug. Mr. Blechman gives the animators equal credit in his success, saying that animation is a group effort and that his films belonged to the animators as much as to himself.

Alka Seltzer *Stomach Talk* (USA, 1969)

- Debra Solomon -

Methods of Animation for the Computer
(Cont'd from Page 3)

Now set up a palette of 256 colors from which you will include all colors to be used in the animated piece. Choose your 256 colors, and then make a "screenshot" of it. A screenshot is an image file that is an exactimage of what is on your computer screen when the command was executed. On the Macintosh a screenshot is made by pressing the "shift" "command" and the "3" key all at the same time. A file will be created on your startup drive titled "picture 1". For window s users, , simply press the "print screen" key, and a screenshot is copied to your clipboard. Now open this file under Photoshop, and you have an image with a referenced palette available for you to pick colors from as you fill in the drawings of your animation.

When your drawings had been scanned and cleaned up, the line quality may have suffered a bit. There may be gaps in the line that will allow color to leak through if you are simply using Photoshop's "fill" tool. However, if your line has gaps, it may fill the entire image with that single color, so it's important to make certain that your lines are solid. If you have entered all your drawings with a tablet, then you will probably not experience a problem with line gaps.

If your animation style warrants that the line be broken, fear not! There is a method of putting in color without using the fill tool. Using Photoshop's "pencil" tool select a pencil point size that suits the area you want to fill in with color. In the"brushes" submenu, you can select the way the pencil interacts with the color. By selecingt a mode called "darken only", and now, you can draw with color, but not disturb the black line of your drawing. Pick large pencil point size and experiment with this mode to get the feel of it. It's very much like cel painting in that you can paint right up to the line, but it's as if you are adding color UNDER the line, so the line is not destroyed if you paint right over it.

(Continued on Next Page)

Important Dates in This Month's ANYMATOR

Monday, Jan. 9th, 6:00 - Film Sorting/Board Meeting at Buzzco

Wed., Jan. 11 & Thurs. Jan. 12th, 6:00 - Jury Selection of films/ NYU Room 006

Thursday, Jan. 26, 5:30 - ASIFA FILM Festival at the Donnell Media Center - Reception to Follow-

Friday, Jan. 27 - Submissions for Feb. "ANYMATOR"

Februray 2 - 7 - "Cartoons from Times Square" at MOMA.*

Friday, Feb. 3rd - ASIFA SCREENING, 6:00 pm - "Famous Studios -An Evening With the Filmmakers" NYU- Room 109

*Call MOMA for times. 212-708-9480.

Methods of Animation for the Computer
(Cont'd from Page Previous Page)

REANIMATE - Once all the images have been colored, they are then imported into a computer "presentation" program which is capable of displaying the images rapidly enough to produce the effect of animation. Some of the available programs are: Macromind Director (Macintosh and Windows), AutoDesk Animator (Windows), The Disney Animation Studio (Windows & Amiga), Add motion (Mac) and MediaBlitz (Windows). It's important while coloring, to save all images in the same palette, and the same file Common file formats for presentation programs are "PICT" files for the Macintosh and "BMP" files for Windows.

Since presentation software varies wildly from one package to the other, it would be hard to describe how to put your animation backtogether on the screen other than to say to line up all the images and through trial and error, get it to play back correctly on your computer screen. A good trick is to adjust your stage size to match the size of the scanned images, and then line them up by dragging the edge of the image to the edge of the stage. Other programs will automatically center each image on screen for you. It's important when you animate to think of the paper you are using to draw with as the computer screen itself.

By visualizing your paper space as your "monitor" space, you will then have an easier time lining up objects that may have to appear in the corner of the screen and so forth. From this point, once the animation is complete, it is the job of the programmer to integrate the animation into the overall multimedia presentation. It's important that the programmer and the animator communicate with each other what *is* and *isn't* possible within the limitations of time and budget. Programmers can also give tips on how to best take advantage of the limitations of the target equipment.

As software becomes more powerful, and geared toward the artist using a computer, it will become even simpler for animators to produce entertaining and informative animation from conception of the idea to the finished product with a minimum of effort. As the technology progesses, I'll be looking for the best way to take advantage of what's available, and pass that information along to you in this article.

Brian Cirulnick is one-half of Vanguard Media, a New York based producer/ developer of CD-Roms and interactive media. Brian has a background in traditional animation as well, and has made several animated films. He and partner Michael Pinto have assisted many New York animators in making the transition from traditional animation to computer based animation.

• N E W S •

Member News:

John Dilworth/Stretch Films latest "The Dirty Birdy" was awarded second place in animation in the Bilbao International Film Festival. "The Dirdy Birdy" will also have it's European television debut on the Spanish Television program "Metropolis" in early 1995. The film also been chosen to tour as part of **Spike and Mike's** 1995 Festival of Animation.

Paul Glabicki will have an exhibit of his 3D-stereo/ computer generated piece at the Contempory Arts Center in Cincinnati fromFeb. 3rd - April 4th.

MTV and **Eric Fogel's** "The Head" received a rave review from **NY** Times critic John O'Connor who says: *"The Head floats easily into corners that are indeed weird and unusual, but also hilarious and wickedly telling."* "The Head" is the debut of MTV's new Monday night series, "**MTV ODDITIES**" and can be viewed Mondays at 10 PM. Also credited in the Times article are co-writers **Gordon Barnett** and **Dave Benullo**, and animation directors **Ray Kosarin, Ken Kimmelman, Eugene Salandra** and **Paul Sparagano.**

Candy Kugel and **Vincent Cafarelli** of **BUZZCO** have just finished work on a five-minute film for CIBA Co. The promotional film features original music by **Lanny Meyers**, who does all the music for BUZZCO'S films (WE LOVE IT, Warm Reception in **LA**, etc.). They are also working on an independent film, "hopefully" to be finished by the end of January. The film will be quite different from their previous films in that it will be more serious in tone.

The staff at **JJ Sedelmaier Productions** are "pulling their hair out" to complete the introductory film(see cover art) for the **ASIFA-East** film festival later this month. The piece is created, designed and directed by **Tom Warburton**, also contributing: **Gideon Kendall, Dave Wachtenheim** and **Dean Lennert.** The production house has also completed work on the third in a series for Schoolhouse Rock called "Dollars & Sense". Other projects include: five spots for PacBell, three spots for a new line of Converse products-(one will feature "Chainsaw Bob" of **Sick and Twisted** fame), Two spots for Levi's and a new title sequence for "Late Night With Conan O'Brien."

Michael Sporn's studio is working on several projects, completing a four film series for **UNICEF**, developing a half hour show for **HBO**, working on a series of cultural folk tales for **PBS**. Also in the works, a CD-ROM based on children's book "Sheila Rae" by **Kevin Henkes**, for the popular "Living Books" series. Sporn's is also in the development stages of a virtual reality project for the Starbright Corporation, a company which is financed by Steven Spielberg that develops programs for young children. The program will help kids cope with the issue of death.

NEWS Continued-

John Canemaker has a new book in the works."Disney Inspirations: The Art and Lives of the Visual Development Artists".To be published by Hyperion. The book will show first idea sketches from Albert Hurter to present day artists. Scheduled for released in 1996, John is currently in California conducting interviews for the book. He will also have a bio piece with **Kathy Rose** in the Jan/Feb issue of "Print" Magazine and a personal film with jazz pianist **Fred Hirsch.**

R.O. BLechman/The Ink Tank are finishing a group of IDs for Turner Classic Films, based on the logos created by **Charles Anderson** who has helped to popularize 30's and 40's clip art. A total of fifteen ID's will be aired, each telling a little story. For German Cable TV, the studio is creating a station break which parodies the high-tech, computer generated images often associated with this genre. The piece will play with standard images like spinning globes and a view finder, but the images will be rendered in a classic squiggly-line, Blechman style. Also, plans for a commercial spot for Chef-Boy-R-D featuring Marvel's X-Men combined with live action characters. comicbook artist **Mazzucchelli** (graphic novel "City of Glass" by **Paul Amster**) will be working on the project.

ETC.

Women in Animation/Los Angeles has begun a project to interview women pioneers in the animation industry. The first interview was with **Martha Siegal** who worked at Warner Brothers before and during WWII in inking and painting. Meanwhile, The steering committee for **Women in Animation/ New York** met to discuss goals and activities for the newly formed group. An update onWomen in Animation/NY will appear in next month's **ANYMATOR.**

Personal Digital Assitants (like Apple's "Newton"), have not been widely accepted by American consumers, but similar products are all the rage in Japan, especially among teenage girls. An especially popular feature of the Japanese **PDA's** is the **"Virtual Pet"** feature. Since animals aren't allowed in many housing units in Japan, the virtual pet feature allows the user to choose an animated cat or a dog, and then to "train" the pet to do small animated tricks on the device.

The Cartoon Network ,only a couple of years old, has surprised the cable industry by becoming the 5th highest rated channel in cable television. This year, plans have been announced to implement new, original programming. According to the TV Guide, the new animated programs will call for "fast, affordable animation, with an emphasis on funny writing over elaborate cel work..." Other programming plans for 1995 include a trio of Japanese Animated Programs "Robot Carnival", "Vampire Hunter D", and "Twilight of the Cockroaches".

NEWS From NEW ENGLAND

The NEW ENGLAND update has been compiled by ***Steve Subotnick.*** *Steve lives and works in Providence, R.I., his new film THE DEVIL'S BOOK, recently won a second place award at the Black Maria Film Festival, it was a finalist at the New York Film Expo and was screened at the Holland Animation Film Festival, The Film Festival Zeeland, and the Sinking Creek Film/Video Festival.*

Yvonne Anderson and **Dominic Falcone's** new film **WE WILL LIVE FOREVER**, won first place awards at the San Francisco Poetry Film Festival and at the Black Maria Film and Video Festival. **WE WILL LIVE FOREVER**, is a 5 min, 16 mm animated film in which "The aborigine in all of us speaks." The film is based on a poem by Dominic Falcone witha sound track from a live performance by him; designed and animated by Yvonne Anderson. Techniques used include cutouts, rotoscoping, xerography, multi-levels, and optical printing. Produced and distributed by the Yellow Ball Workshop, 1994.

Karen Aqua recently finished an animated segment for Sesame Street; and has completed animation for a collaborative project combining live dance and animated film, called **SYMPATHETIC MAGIC**. She has also been awarded a four-month residency in an art colony in New Mexico starting in April.

Flip Johnson just finished directing an animated opener for the Discovery Channel program called **FANGS!**. The piece was produced by D.I. Group. Flip recently opened a new 3,000 foot studio. He is continuing work on his NEA-funded film, **XENOPHOBIA**.

Mary Kocol's new film, **IS THIS ME?**, was shown at Boston's First Night Celebration; and will be shown at Boston's Museum of Fine Arts as part of a show of women's animation.

Derek Lamb has written and directed a new film **GOLDTOOTH**, a 30 minute animated adventure film designed to inform street children on substance abuse prevention . The film features characters from his previous film **KARATE KIDS** which focused on AIDS education. Co-produced by Street Kids.

Janet Perlman's new film, **MY FAVORITE THINGS THAT I LOVE**, won "BEST BAD TASTE" award at the Ottawa Festival. Janet declared the bad taste award "a rare and coveted honor." She is currently exploring a "penguin theme" with the completion of a new book, The Emperor Penguin's Clothes" to be published by Viking, Penguin. Additionally, she has developed an approach and has begun animating a short series which deals with "conflict resolution" in association with the National Film Board of Canada.

"GO International" - [Continued from Page 8]

ASIFA CHILDREN'S ANIMATION WORKSHOPS

Since 1982 The ASIFA WORKSHOP Group, comprising children's animation workshops in over 30 countries, run by a professional ASIFA animator, produces one international collaboration each year, createdby hundreds of children on particular themes. These films have been screened widely at festivals and have been sold to TV stations abroad and in the U.S. Children around the world have been making friends with children in distant lands and working together to create something important to them. The project for 1995 is a series of segments based on UNICEF's RIGHTS OF THE CHILD DECLARATION. It will be distributed by UNICEF.

DISSEMINATION OF ANIMATION ARTWORK

ASIFA has done its best to further animation as a fine art. We encourage and organize exhibitions of animation artwork at animation festivals, and we have served as an informal agent for our members, selling artwork to collectors in the U.S. and Europe.

VISITING ANIMATORS PROGRAM

Once or twice a year, together with our other American Board member, Marty McNamara, I bring a Visiting Animator to the U.S., to tour and screen films. In the past three years Leif Marcussen (Denmark), Michel Ocelot (France), Barry Purves (U.K.), and Bordo Dovnikovic (Croatia) have all toured the U.S., screening films and lecturing at museums, schools and churches.

ASIFA BUDGET

Now, some specilic details, in case you are curious. Of the 1,100 international members, the U.S. has the largest number, 280, with Canada second at 250. Our annual budget is $34,000. $20,000 comes from membership fees, of which American members pay $5,600 or 16%, $12,000 comes from the two ads by Disney and Warner Bros in the ASIFA NEWS every issue, and the final $2,000 comes from commissions on artwork sales. The NEWS costs us $22,000, the costs of running the Secretariat are about $6,000, and the costs of the Presidency and Treasury are each about $1,000. Each year we give an ASIFA Prize which costs $350. This year we commissioned Frederic Back to make the Prize that we awarded to Paul Driessen at Ottawa. As you can see, we have a very tight budget, with very little slack.

ASIFA EXECUTIVE BOARD

While we are on the subject of money, I want to make clear that this is a *volunteer* organization. The President, Treasurer and Secretary have a small part of their expenses paid, but all LABOR HOURS of Board members are renderedfree. And all Board members, with the exception of the above three officers, must pay all their expenses out of pocket.,

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Film Festivals

The Medicine Wheel Animation Festival

animation as a visual art form. aims to represent the best in intelligent, innovative filmmaking. "We're looking for a creative alternative to the slick animation festivals out there. If your film is innovative, difficult, challenging, enlightening, experimental, and/or artistic, we really want to consider it." 16 mm films of up to 25 minutes. Films may be from any year and must be submitted by independent filmmakers from the US or Canada. No films of a commercial nature will be considered. Films must have an application form and must be postmarked by January 30, 1995. Notification of acceptance by February 27, 1995. Filmmakers must send their films by March 13, 1995. No application fee this year.

Toronto Worldwide Short Film Festival,

May 31st to June 4th, 1995. "The voices of indigenous cultures from around the world need to be heard. The medium of the short film is an ideal conduit for the spiritual, political and social statements these people want to make. We want the Short Film Festival to inspire more native people to take up the camera." Awards will be given in the following categories: Animation, Documentary, Drama, Comedy, and Experimental In addition there is an award for films to air on Air Canada. Length of film not to exceed 40 minutes on 35mm or 16mm and must have been produced within the last two years. Deadline: February 24, 1995. Entry forms from Toronto Worldwide Short Film Fest, Brenda Sherwood, Director (416) 533-2053. Fax (416) 532-3132.

17th Annual Big Muddy Film Festival,

Southern Illinois, Dept. of Cinema & Photography #6610,.Carbondale IL 62901-6610.: call for entries. 16mm 1/2"VHS (NTSC); 3/4"Umatic. Deadline: February 3, (618) 453-1482.

Ann Arbor Film Festival.

Deadline February 15. Festival date: March 14-19. All categories of independent filmmaking: documentaries, animation, experimental, narrative. Awards of $8000 in cash prizes. Ann Arbor Film Festival, PO Box 8232, Ann Arbor MI 48107, (313) 995-5356, fax: 5396.

Festivals Continued

New England Film & Video Festival.

Amherst MA. Deadline January 13 (ind), Jan 20 (students). Festival May 11-13. Ind. category open to New England residents only. Pam Korza, New England Film & Video Fest, Arts Extension Service, 604 Goodell Bldg, U of MA, Amherst MA 01003, (413) 545-2360.

New York Underground Film & Video Festival.

NYC. Deadline late January. Festival in March. "off-beat" competitive fest of films and filmmakers who "aren't afraid to make waves." Contact Todd Phillips, NY Underground Film Fest, 225 Lafayette St., Ste 605, New York NY 10012, (212) 925-3440; fax: 3430.

Oberhausen International Film Festival.

Deadline Feb. 1. Festival in April, Germany. Competitive fest, major stop on int'l short fest circuit in its 41st year. Experimental short films of all genres: Social, doc, new developments in animation, experimental and short features, student films, first films. Contact: Angela Haardt, fest director, Int'l Kurzfilmtag, Oberhausen, PO Box 101505, D-46042 Oberhausen, Germany, tel: 011 49 208 807 008, fax: 011 49 208 825 5413. grillostr.34.

Sydney Film Festival.

Deadline January 15. Festival June 9-24 Sydney, Australia. Over 40 years old. FIAPF-recognized. One of the world's oldest and leading int'l showcases for new work. Noncompetitive int'l program mixes features, shorts, docs & retros w/ selection of films from several countries. For info and applications, send SASE or contact Pamela Calvert, FIVF, 625 Broadway, New York NY 10012, (212) 473-3400. Deadline in Sydney: Mar. 15. Fest address: Paul Byrnes, fest dir., Sydney Film Fest Box 950, Glebe NSW 2037, Australia; tel: 011 61 2 660-3844; fax: 011 61 2 629-8793.

Pencil Test Machine Wanted:

If you have one you would like to sell, or know someone who does, please contact:
Debra Solomon
212-473-0060

Character Designer Wanted

Copyright owner seeks an artist to develop character design & art direction for a new children's property. Contact Deborah Cohen 212-362 8873.